RECORD MEETING AT CAMBRIDGE SEES SCHOENBAUM NAMED PRESIDENT

With some 340 in attendance, the eighth annual meeting of the Shakespeare Association of America was the largest in the organization’s history, except for the joint meeting with the International Shakespeare Association in 1976. Gathering at the Hyatt Regency Hotel in Cambridge, Massachusetts, on April 3-5, members of the Association welcomed S. Schoenbaum, of the University of Maryland, as the incoming President. Outgoing President Charles Shattuck, of the University of Illinois, announced results of the election at the business luncheon on Friday. New Trustees are Stephen Booth (University of California, Berkeley) and Susan Snyder (Swarthmore College). Along with President Schoenbaum, they will serve three-year terms on the Board. Joan Hartwig (University of Kentucky) was named by the Trustees to fill a one-year vacancy on the Board.

Other announcements brought less happy news as members learned of the untimely deaths of Dan Seltzer (Princeton University) and C. L. Barber (University of California, Santa Cruz). As immediate past President of the Association, Joe Barber was honored at the conclusion of the Friday luncheon with a moving eulogy by former Trustee Norman Rabkin (University of California, Berkeley). The text of the eulogy appears on page 8 of the Bulletin. Both Professor Seltzer and Professor Barber have been major figures in scholarship and the theatre.

Social events of the three-day meeting included a Thursday evening reception at the Harvard Faculty Club, hosted by Harvard, Brandeis, and Boston Universities, together with Boston College. Jeanne Newlin, Curator of the Theatre Collection, also invited SAA members to a champagne reception at the Pusey Library on Friday evening. There the C. Walter Hodges’ Model of the First Globe Theatre was unveiled and dedicated to the late Alfred Harbage.

Other special features included the showing of several BBC-TV Shakespeare productions, as well as a tape of the Los Angeles Globe Playhouse Merry Wives production. A panel of scholars discussed the BBC series with producer Cedric Messina in one of the Friday sessions. On Saturday, members had an opportunity to see demonstrations of the technique of noted voice coach Kristin Linklater, who works with Artistic Director Tina Packer at Shakespeare & Company in Lenox, Massachusetts.

As always, the Annual Lecture marked a high point of the meeting. The address by Alvin Kernan (Princeton University) provided both scholarly research and perceptive analysis. “Courtly Servants and Public Players: Shakespeare’s View of Theatre in the Court” skillfully related history and Hamlet for the audience at the Friday luncheon.

The Annual Lecture, seven major sessions, ten specialized seminars, the President’s play reading, and workshops with Shakespeare & Company offered a broad range of opportunities for members to participate. Coffee breaks, receptions, meals, and open evenings all provided occasions for informal interchange. Next year’s meeting will of course make possible an even wider spectrum of activities.

As previously announced, the ninth annual meeting will be held jointly with the International Shakespeare Association Congress scheduled for 1-8 August 1981, in Stratford-upon-Avon. The Congress traces its origin to 1971, when Vancouver played host to the Congress. Upon request, copies of this and future issues will be sent to prospective delegates not already on the SAA mailing list.

Please Post the Front-Page Announcement of the ISA Congress at Your College or University.
SHAKESPEARE: MAN OF THE THEATRE

SHAKESPEARE IN THE THEATRE OF HIS TIME
1. “‘Bad Quarto’ as Documents of the Theatre,” E. Paul Wersing (King's College), Chairman. Among the problems that might be considered are (1) the validity of the category “good quarto” versus “bad quarto”; (2) the variant readings offered in the “bad quartos”; (3) the “bad quarto” texts as effective stage versions in comparison to “good quarto” and first Folio texts; (4) problems of editing the “bad quartos” for theatrical and other uses. The focus of our discussion will be on the uses of theatrical history in general. However, in addition, we shall make specific consideration of the applications of theatre history to Measure for Measure, King Lear (or possibly Hamlet), and The Winter's Tale.

SHAKESPEARE: CRITICAL APPROACHES
13. “Shakespeare on the Socialist Stage,” Nico Kiasashvili (Tbilisi State University, U.S.S.R.), Chairman. This seminar will not only provide a unique opportunity to report on the performances of Shakespeare in socialist states but will also address the implications of the relation between such performances and the socialist philosophy. Both contemporary and historical analyses may be included for consideration.

CONGRESS SEMINAR TOPICS AND CHAIRMEN SET

A series of seminars on specialized topics will be featured in the afternoons from Monday through Thursday during the Congress. All participants will be expected to do extensive advance preparation under a chairman's direction, with the aim of significant advancement of scholarship on each topic. Registration is open to all members of the ISA, the SAA, and other national groups affiliated with the ISA. To assist with institutional funding, formal letters of invitation will go out to all seminar participants and will all be listed on the program.

12. “The Use of Theatre History and Practice for the Scholar and Critic,” Bernard Harding (University of York), Chairman. Our emphasis will be on the uses of theatre history in general. However, in addition, we shall make specific consideration of the applications of theatre history to Measure for Measure, King Lear (or possibly Hamlet), and The Winter’s Tale.

16. “The Double Translation: To Language, To Stage,” Kristin Smidt (University of Oslo), Chairman. Among the problems that might be considered are (1) How can translation for use in the theatre render the qualities of the Shakespearean originals most faithfully? Can Shakespeare sound like Shakespeare in any language other than English? Is there any possibility of substituting visual for verbal communication (or v.v.?). (2) Would translation make specifically for the theatre be useful and affordable? If so, what would be the effect of different theatrical traditions on such translations? (3) Have translators in the past had the needs and conditions of the theatre sufficiently in mind? (4) Can the scholar be of any assistance in the production of Shakespeare’s plays in other languages?

15. “Teaching Shakespeare with Actors: A Critical Assessment,” Alan Dessen (University of North Carolina), Chairman. In the 1970s, experienced actors have crossed the threshold into the traditional classroom with results that have often pleased teachers and students. Now the time has come to ask some hard questions: Has the experiment failed? What has been gained that could not have been achieved by the teacher alone (or through films and video-cassettes)? If actors can provide something distinctive, are there nonetheless areas that actors cannot or should not explore in the classroom? Have teachers of Shakespeare been sacrificing bread and butter for a theatrical high? Participants in the seminar will be asked to analyze the assets and liabilities of the actor in the Shakespeare classroom. (Preference to applicants who have had actors participate in their classrooms.)

14. “Gender and Genre: Feminist Approaches to Shakespearean Roles,” Coppelia Kahn (Western University), Chairman. To what extent are Shakespeare’s depictions of the human condition filtered through the lens of masculinity and are the roles shaped by the conventions and theatrical practices of comedy, tragedy, history, and romance? How do the genres define male and female development, sexuality, and social roles? Incorporating recent work on marriage, the family, and patriarchy in Shakespeare, this seminar will explore the relevance of genres, while assessing and extending various feminist approaches.

17. “The Psychology of Theatre Experience,” Janett Adelman (University of California, Berkeley), Chairman. The seminar will explore the psychology of the theatrical experience for audience, actor/character, and author in relation to specific Shakespearean texts and performances. Our concern will include the following: Is there a distinctive psychology of theatre? What are the psychological consequences of the system of relationships that theatre presupposes? What, for example, are the consequences of the relationship on the presence of an audience? (2) of the embodiment, for both audience and audience, of internal fantasy material in externalized form? (3) of theatre as social experience?

18. “Shakespeare’s Art in Manipulating the Audience,” J. L. Styan (Northwestern University), Chairman. This seminar will focus not merely on Shakespeare’s building of thought and feeling, but fundamentally on his methods of directing our particular perceptions, our level and kind of response, and our degree of involvement or critical perceptions, our level and kind of response, and our degree of involvement or critical engagement with the text. Thus, the seminar will study the psychology of audience response to Shakespeare’s plays, either in the theatre or in the classroom.

19. “Shakespeare and Film,” Douglas Auber (University of South Carolina), Chairman. The seminar will be concerned with the films of Shakespeare, their contribution to the development of Shakespearean thought and feeling and their relationship to the theatre of Shakespeare’s time. The seminar will also consider the contribution of the film industry to the performance of Shakespeare in the theatre.

20. “Shakespeare and Television,” Philip Hackett (George Washington University), Chairman. The seminar will explore the relationship between Shakespeare and television, with a focus on the ways in which television has been used to present Shakespeare to a mass audience. The seminar will also consider the impact of television on the teaching of Shakespeare in schools and universities.

21. “Shakespeare in the Public Sphere,” John Godwin (University of California, Berkeley), Chairman. The seminar will explore the relationship between Shakespeare and the public sphere, with a focus on the ways in which Shakespeare has been used to comment on social and political issues in the public sphere.

22. “Shakespeare and Modernity,” Robert Dowling (University of Toronto), Chairman. The seminar will explore the relationship between Shakespeare and modernity, with a focus on the ways in which Shakespeare has been used to comment on the conditions of modernity in the public sphere.

23. “Shakespeare and the Contemporary,” Peter Jackson (University of California, Berkeley), Chairman. The seminar will explore the relationship between Shakespeare and the contemporary, with a focus on the ways in which Shakespeare has been used to comment on contemporary issues in the public sphere.
SEMINAR REGISTRATION

All persons interested in registration for the seminars described on the preceding page should fill in the registration form at the bottom of this page. Deadline for registration is September 30. Each delegate to the Congress may participate in only one seminar. Every effort will be made to enroll people in their first choice of seminars, but inevitably some compromise must be made in order to keep the groups at 15 or fewer members.

CALL FOR PAPERS

Anyone wishing to submit a paper for consideration at the ISA Congress should fill in the appropriate form below and send it to the address indicated along with two copies of the finished manuscript. All papers should be designed for a presentation not to exceed 20 minutes — i.e., 10-12 pages. Deadline for receipt of all manuscripts is September 30. The approved topics for papers are as follows:

Shakespeare in the Theatre of His Time
Shakespeare and His Fellow Professionals in the Theatre
Shakespeare and Theatre: Critical Approaches
Shakespeare and the Living Theatre

It is understood that all speakers must be 1981 members of the ISA, the SAA, or other national affiliates of the ISA.

CONGRESS MAILING LIST

Anyone who is interested in attending the ISA Congress in 1981 and is not presently a member of the Shakespeare Association of America or the International Shakespeare Association should fill in the form below in order to receive future Congress mailings. It is especially important for persons outside the United States and Canada to indicate their wish to remain on the mailing list, as the budget for overseas postage is quite limited.
EVALUATION OF THE BBC SHAKESPEARE PRODUCTIONS

Now that the first two series of BBC Shakespeares have been shown in America and a new producer is about to take over the following series, the Trustees of our Association deem it appropriate and timely that our members evaluate what we have seen so far. As Joe Barber insisted in April 1979, when the first series began, we American Shakespeareans are the principal "consumers" of these productions, and it behooves us to make our preferences known to the producers. However, we welcome the advice and judgment of our colleagues throughout the world.

Please rate each production you have seen on a scale of 10 to 0 (10 for excellent). Then, on as many pages as you please, say whatever you want to say about the direction, the casting and acting, the setting, costuming, and other matters of physical production, and the overall success of adapting play to film. What has been the extent of your exposure to the tapes? Have you used the study guides? How useful have these productions been to your students? Has your school acquired the tapes, and will you show them to classes in the future?

When your reports are in (not later than September 30, please!) a summary of the "grades" and opinions will be compiled, to be sent to the BBC management and published in the Bulletin.

**BBC SHAKESPEARE RATINGS**

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Return your report to the Shakespeare Association of America, 6328 Vanderbilt Station, Nashville, TN 37235, U. S. A.

With the statue of Shakespeare towering above them, Ann Jennalie Cook, Executive Secretary of the Shakespeare Association of America, confers with officials of the International Shakespeare Association at the Shakespeare Centre. Roger Pringle (left), Treasurer, and Levi Fox (right), Vice-Chairman and Secretary, will play major roles in planning the 1981 Congress.

Levi Fox, Vice-Chairman and Secretary of the International Shakespeare Association, and Ann Jennalie Cook, Executive Secretary of the Shakespeare Association of America, join the Stratford Hilton’s general manager, Thomas Letham, outside the hotel. The Hilton will serve as headquarters for the 1981 Shakespeare Congress.